

Genuine Receipt

For making the famous

VERNIS MARTIN;

Or, as it is called by the ENGLISH,

MARTIN'S COPAL VARNISH:

With six other rich VARNISHES, made and used
here by the PAINTERS at the PALAIS-
ROYALE.

V I Z.

1. THE FAMOUS COPAL OIL VARNISH.
2. Amber Varnish.
3. Gold Lacker Varnish.
4. The Gold Varnish for Pictures.
5. A Varnish for Brasses.
6. A Varnish for Gold.
7. A Varnish for Silver.
8. L'AVANTURINE,—or rich Speckle.

With the METHOD of laying them on, and
Polishing them in the highest TASTE at
PARIS.

P A R I S:

MDCCLXXIII.

[Price 2s. 6d.] *Leiro*



GENUINE RECEIPT

For making the famous

COPAL OIL VARNISH

Made by MARTIN;

With other rich VARNISHES.

WE have a large earthen pot, in form of a chocolate pot, with a handle, holding a gallon, well glazed inside and out, with a cover that will fix on as close as possible; it must be very strong, and not the least cracked when set on the fire, for fear of bursting and firing the gums and oil it contains.

Martin's rich Copal Oil Varnish.

After the above vessel or melting pot is warmed, we pour into it four ounces of chio or cyprus turpentine; we let it dissolve till it is fluid, then pour to that eight ounces of amber finely bruised and sifted; mixing it well with the fluid turpentine, and then we set it on the fire for a quarter of an hour. After that time, we take off the pot, and gently pour into it a pound of copal, bruised fine, but not to a powder; these we stir well together, and to these we add four ounces more of the chio turpentine just mentioned, and a gill of warm turpentine oil; set it again on the fire, blowing it rather more briskly.

When it hath stood on the fire about half an hour, we take it off, uncover the pot, and stir the whole well together, adding as we stir,



two ounces of the finest and whitest colophony: We then set it again on the fire, blowing more briskly than before, and let it remain till the whole is dissolved and fluid as water. This done we take off the pot, remove it a little distance from the fire, and let it stand a few minutes till the excess of the heat has gone off a little. Having now twenty-four ounces of poppy, nut, or linseed oil, made drying, ready at hand, we pour it into the dissolved gums, by degrees, boiling hot, (which should be boiled on another fire at a little distance from that over which the gums were melted), and stir the whole well together with a long stick made of deal. When we have thoroughly incorporated the fluid gums and oil, we set them over the fire a few minutes, (still stirring them about) till the whole boils once up, then we take it off, carry it to some distance, and pour into it a quart of turpentine made hot over the second fire. All these we stir well together, and give them one boil up, then take it off again, and again pour into it a pint more of

turpentine made hot, keeping stirring it well all the time.

If the gums are thoroughly melted, and have incorporated well, the varnish is made.

We now let it stand aside to cool; and when it hath stood till it is only lukewarm, we strain it through a coarse cloth into another vessel, and if we find the varnish too thick, thin it with oil of turpentine, till it is of the consistency only of linseed oil. We strain it a second time, then bottle it for use, and let it stand for about five or six weeks before we *do* use it.

Care is required that the fire be brisk, and neither the gums nor oil suffered to burn, it will then be as clear as amber beer, as fine as any Martin ever made with an expressed oil.

We generally make it in some yard or open place, otherwise the smells and smoke, arising from the gums, will be very prejudicial, upon repetition, to the health of the maker.

The Amber Varnish.

We melt eight ounces of chio turpentine, and when fluid, we pour into it a pound of fine powdered amber; we pour it in gently, stirring it as we pour, to mingle it better: when well mixed, we set it on the fire for half an hour; after that time we take it off, stir it well about, and add to it two ounces of white colophony. We place it again on the fire, stop the cover close up, and keep a brisk fire under it. An excess of heat is necessary to melt the amber, which being done, and all perfectly fluid, we take it off, and let it cool a little at some distance.

We now pour upon the melted gums a pound of the prepared linseed or poppy oil, made drying, and pour it in boiling hot, stirring it well till it is thoroughly incorporated with the gum. We then pour into it a pint of the turpentine very slowly, made hot, as before; we stir it all

well together, then let it cool, and strain it off for use. It will be clear as London porter, if these directions are rightly followed. Perhaps it may be wondered, that so great a quantity of chio turpentine is put to it lest it should crack; but the toughness of the amber always requires it, nor will it melt clear any other way than by dissolving it in the turpentine; be it remembered too, that half of it will evaporate in doing, of course therefore there will not be so great a quantity to mix with the varnish when done. Amber can only be dissolved clear by melting it in some less glutinous gum, and of an easier dissolution.

Gold Lacker Varnish.

We take a pound of gumbouge, and four ounces of ornotto, which we powder and sift very fine; these we mingle together, and pour them into a varnish pot, having first melted four ounces of Venice turpentine. We stir them about well, and put them over a brisk

fire to dissolve, frequently pouring in some oil of turpentine made warm, till all is dissolved ; we then add to it a pint of turpentine, shake it well together, and when cool, add to it some of our amber varnish ; we sometimes add to our gums an ounce of seed-lac.

This varnish will be of a rich and high colour to varnish gold with, and after it is twice laid on the gold, and dry, we pass it once over with the amber varnish, which hinders the yellow tinged varnish from going off. Green gold may be tinged with a varnish mingled with verdigrease ; and the yellow gold, with the deep yellow gold varnish. The different coloured gold, in gilded works, will have not only a pleasing but magnificent appearance, and is frequently seen in many churches in Italy, as well as in the Palace d' Orleans, Versailles, the Stad House at Amsterdam, and in many noble-
mens hotels here,

Copal Varnish for Pictures.

We take a pint of oil of lavender or rosemary, and add to it eight ounces of copal finely pulverized, and two ounces of chio turpentine; these we set over a gentle heat till dissolved, which will not be more than a quarter of an hour doing. We stir them often together, and when all is fluid, we take it off the fire, and add a pint of turpentine oil made warm. Strain it off, and bottle it for use. If it is not, by too great a heat, turned of a brownish colour, it will appear as clear as Lisbon wine. It is an excellent varnish for pictures, and paintings that require no polishing, may be done over several times, and if properly dried between each coat layed on, will not crack.

A Varnish for Brass, (to make it look like Gold.)

We take two quarts of spirits of wine, and put into a retort glaſs, then add to them an ounce of gambouge, two ounces of lacca, and two ounces of maſtic; we ſet this in a ſand-heat for ſix days, or elſe near a fire, or we put the body of the bolt-head frequently into warm water, and ſhake it two or three times a day, then ſet it over a pan of warm ſaw-duſt. But before this varniſh is laid over the metal we always clean it well.

This is a very good varniſh to mix with any colours that incline to red, and the amber varniſh for mixing with thoſe that are pale.

A Varnish for Gold, (or Metals in imitation of it.)

We take colophony, and having melted it, put in two ounces of amber finely powdered, and some spirit of turpentine, and, as the amber thickens, keep it well stirring; we then put in an ounce of gum elemi, well pulverized, and more spirit of turpentine, constantly stirring the liquor till all is well mixed and incorporated: but care is requisite to use as little turpentine as possible, because the thicker the varnish is made, the harder it will be. This we do over a sand-heat, in an open glass, then strain it. This varnish is to be used alone, first warming the vessels made of paper-paste, and to be laid on with a painting brush before the fire, but not too near, lest the fire raise it into blisters. When this hath been done, we harden it three several times in ovens, first with

a slack heat, the next with a warmer, and the third with a very hot one, and the vessels will look like polished gold.

A Varnish for Silver.

We melt, in a well-glazed pipkin, some fine turpentine, and put in three ounces of white amber, finely pulverized, (more or less according to the quantity our work may require), we put it in by little and little, keeping it continually stirring, adding, by degrees, some spirit of turpentine, till all the amber is dissolved, and then we add to it an ounce of sarcocolla well beaten, and an ounce of gum elemi well levigated, adding now and then a little spirit of turpentine, till all is dissolved; we do this over a gentle fire, and keep it constantly stirring.

This varnish we use while warm, and harden it by degrees in an oven, as varnished gold, which makes it look like polished silver.

L'AVANTURINE,--or rich Speckle.

We procure at the wire-drawers, plate-wire, a composition of copper, silvered over, wound upon bobbins. This flat wire is in width about the tenth part of an inch; we take it off the bobbin, and make it into lengths of about a yard, tie ten or twelve together, and twist them round slackly with pack-thread. We then cut it, from the ends, with a pair of sharp scissars, into small bits, scarcely the sixteenth part of an inch; as many bits at a time as there are lengths. One person will not cut more than half an ounce in an hour.

When we have drawn the ornaments we propose to have spangled, we take fat oil and white lead, and go over the shape of the ornament we intend to be speckled, put the speckles into a fine hair sieve, and sift them over the work, which will then have a fine appearance, and sparkle like diamonds.

Though the brilliancy of these speckles is very great and very beautiful, and though if they are of silver yet they will tarnish, nor will they long keep their colour. We therefore always pass them with lacker to make them look like gold, or else we glaze them with lake, verdigrease, or blue, which diversify it, and produce various beautiful transparencies, and when varnished with copal or amber varnish, may be polished down as smooth as glass, and will be both durable and brilliant as long as the pannel on which they may be laid on will endure. It will be necessary to lay on more coats of varnish on account of the height the specklings lay.



*Manner in which we lay on the rich COPAL OIL
VARNISH OF MARTIN, with the Methods
we use to rub it down, and to polish it in the
highest manner.*

WHEN the piece to be varnished is finished painting, (whose colours should be layed on as smooth as possible), we let it stand till it is perfectly hard, lest the painting should be rubbed up by varnishing before it is dry.

The varnish should be only of the consistency of oil, otherwise it will be too thick to be worked freely.

We varnish the pannel smoothly over, and let it stand by till quite dry, then we varnish it over again, taking care to pick off any little hairs or grit that may have settled upon it. When we have done this half a dozen times, we let it stand two or three days till it is thoroughly dry, then we take fine pumice stone, finely pulverized and sifted, and with a wet

coarse rag dipped into it, we rub down the pannel, till the streaks of the brush and all kinds of blemishes are entirely removed. When we find the painting to be perfectly smooth, and all of one surface, we wash off and dry the pannel well, then varnish over the work again, repeating the coats of varnish, till we find we have a sufficient body, which for smooth painting never takes more than ten or a dozen times. When it is properly hardened, we rub it down a few minutes with the powdered pumice stone as before, and then clear and wash off the pumice stone, as soon as we find it hath taken off all the blemishes the varnishing may have received. We next give it a course of rubbing down with fine emery, till our pannel bears a surface smooth and even as glass. We then dry off the emery, and take powder of fine rotten stone, nicely sifted, and with a wet rag rub it some time, till, with the palm of the hand rubbed two or three times in the same place, the pannel discovers a polish equal to glass; this done, we clear off our work and dry it clean, and then, with another rag, or

bit of flannel, dipped in sweet oil, rub the painted board a few times over, and after, with the hand, clear it off with fine dry powder or flour. When cleared of the oil, a piece of fine flannel dipped in flour, and rubbed over it, will give it a lustre, as though the painting were under a glass, and the surface will appear as smooth.

This is the real method we use to polish all pieces varnished in oil-varnish. Such ware, as can, should be set in a warm oven, between every coat of varnish given; and where large work, such as escutcheons, equipages, and cabinets, are varnished, the chambers should be heated by stoves. A close chamber to dry them in we prefer to the open sun, on account of the chance of dust or flies settling on the work.



A few DIRECTIONS and CAUTIONS in laying on the other VARNISHES.

1. When you varnish wood, let your wood be very smooth, close grained, free from grease, and rubbed with rushes.
2. Lay on your colours as smooth as possible, and if the varnish has any blisters in it, take them off by a polish with rushes.
3. While you are varnishing, keep your work warm, but not too hot.
4. In laying on your varnish begin in the middle, and stroke the brush to the outside, then to another extreme part, and so on till all be covered.
5. In fine works use the finest Tripoli in polishing; don't polish it at one time only, but, after the first time, let it dry for two or three days, and polish it again for the last time.

6. In the first polishing use a good deal of Tripoli, but in the next a little will serve ; when you have done, wash off the Tripoli with a sponge and water, dry the varnish with a dry linen rag ; and clear the work, if a white ground, with oil and whiting, or, if black, with oil and lamp black.



F I N I S.

